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would have none of this. She declared that she was a queen and that she should be portrayed in queenly dignity; clothing, hair and all. However, our lady painter and the queen were always the most intimate friends. In the course of time she left France, spent much time in Vienna, St. Petersburg, and other foreign capitals and

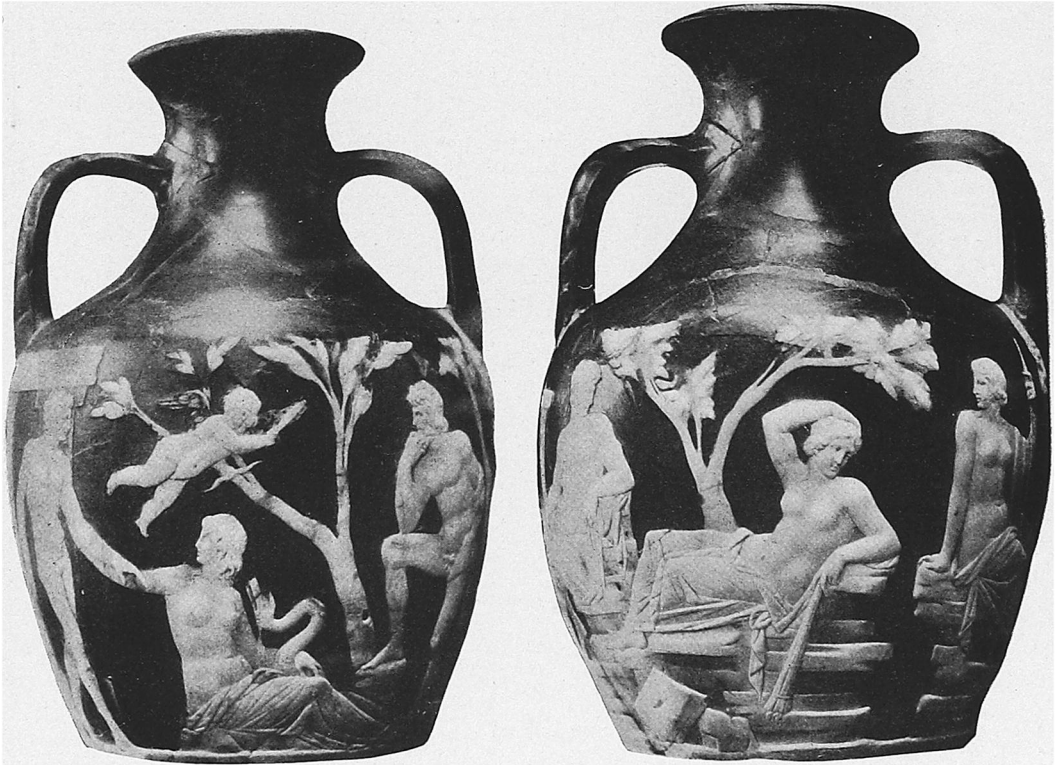
was received everywhere with open arms and warm greetings. She was witty enough to keep most of the money that she made, although her husband complained bitterly that he was neglected and she had to, in a measure, recognize his merit of rights. England knew her for a time, but she returned to the France that she loved.

## The Portland Vase

By MARY W. HUDSON

A RARE piece of bric-a-brac in the British Museum is the Portland vase, named for the English family who bought and possessed it for a number of years. It was found sealed in a sarcophagus in a tomb at Monte del Grano, near Rome, about 1630. It was bought by

Sir William Hamilton in 1770, who owned it until 1787, when it was purchased by the Portland family, and later, in 1810, presented by them to the British museum. Because this treasure was first deposited in the Barberini Palace in Rome it is sometimes called the Barberini Vase, but it is



ILLUSTRATIONS SHOWING TWO SIDES OF THE PORTLAND VASE.

now so familiar to visitors to the British museum that it is more generally known by its English title.

As one evidence of its value it is displayed in the gem room, under a glass cover. A few years ago a maniac struck this rare vase with a cane or an umbrella, knocked it to the floor and broke it in several pieces, but a skillful restorer put it together again so that the joinings are almost invisible, and since then it has been protected by a transparent shield.

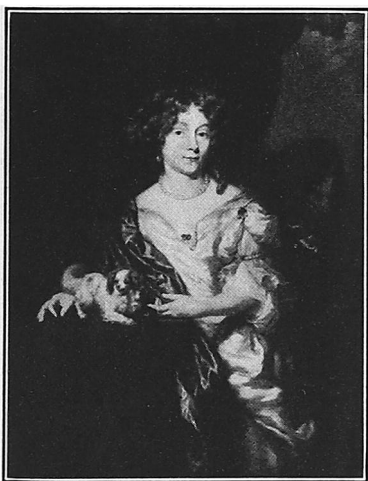
The remarkable feature of the Portland vase is that it is cameo-cut, having been blown in two layers of glass, a dark but transparent blue inside and opaque white outside. Then the white layer was cut away by hand, leaving the figures in relief on the blue background.

The exquisite effect of the shading in this artistic masterpiece cannot be described. In the modeling of foliage and draperies and the floating locks of hair, the

white glass has been chiseled off to a thin translucent film, delicate beyond belief. The vase is urn-shaped, and the figures are Greco-Roman in design.

To what use the Portland vase was adapted is now a matter of conjecture, but from the fact that it was discovered in a sarcophagus, and from the other fact that it is but ten inches high, it seems probable that it is an unguentary vase, and was at one time filled with rich perfume or essence. We know that oils and salves and unguents of various kinds were kept by the ancients in decorated vases, and that such things were used commonly as well as in ceremonials; we also know that things used and liked by the living were often interred with the dead.

Many antique vases of great beauty and artistic value, now preserved in museums, are supposed to have been purely ornamental, and the Portland vase is worthy of rank in this class.



"Portrait of Princess of Orange"  
By Nicholas Maes (1632-1693)

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